

FILE AR
being
a
Compilation
of
the CONNEXION
between
SILVERSMITHS
&
SECURITY PRINTERS
in the British-American Colonies

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compiled by

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avec privilege du Roy

PUBLICK TROUGH:
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mcmxci.

Yale's guru in early American silver is

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Can mention Rodris Roth's name.

ACCORDING to E.P.N., in the third edition of The Early Paper Money of America, the following also engraved plates (introduction, p. 22):

Jeremiah Dummer
John Coney
Nathaniel Hurd
Thomas Coram [apparently not a silversmith]
Jonas Green [ditto]
Thomas Sparrow
James Smither [apparently not a silversmith; but he did the Pitt tokens, therefore mebbe worth a second look anyway]
Elisha Gallaudet [ditto]
David Rittenhouse [ditto]
Henry Dawkins
Amos Doolittle
John Draper [EPN lists two engravers by this name, one working in MA 1737, the other in PA 1791. Neither apparently did silver.]
William Harrison, Sr. [apparently not a silversmith]
Paul Revere
James Oliphant [no silver]
Gabriel Lewyn
See also Eric's Index, pp. 478-479.

As a side issue, note that John Hull, the moneyer of Massachusetts, is also represented in silver [Buhler & Hood, Yale Coll., Vol. 1, pp. 3-9.

The point of this investigation is to see whether one can discern a distinctive 'hand' in the silversmiths, carrying over from one medium [silver] to the other [paper].

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JEREMIAH DUMMER

Boston, Mass., 1645-1718.

Yale Collection entries 7-19.

Dummer printed CT 1709 (and redated 1713)
NH 1709, 1717

The 1709 CT and NH are virtually identical as to style.

Dummer apparently liked using a type of lettering wherein the caps. had double-lined, hollow uprights, as on the CT note in Newman, 1709, and Yale silver entry 14 (beaker, 1697) or 10 (two-handled bowl).

He also favored double-curved handles on some stuff (Yale entry 8, caudle cup c. 1680; two-handled bowl, Yale 10, c. 1690-1700). In spirit, at least, this resembles his fancy indent stubs on the tops of his notes. But so does everybody else's work at the same time.

See Yale 9, a pair of candlesticks, c. 1680-1690. These have coats of arms engraved on the corners, and the vegetable flourishes around the shields are similar to those found on CT 1709, redated 1713 ü5, and to NH 1709, 1717.

MFA-

Entries 7-25.

Entry 23 (communion cup, 1700) has lettering very similar to that found on Dummer's notes. Note also his use of a simple bracket with a nearly complete curve on either end, which is seen on 1709 CT notes and on this cup. For NH, he uses a much fancier, floral bracket.

Again, the double-curved handles #10, caudle cup, c. 1680, which also shows the use of flowers and foliage.

That hollow block lettering shows up again on #16 (spout cup, 1680-1700).

Compare #25 (spoon, c. 1700), which has scrollwork on back of bowl, with bottom scrollwork below colonial arms on Eric's depiction of redated 1709/1713 ü5. His designs between the spoon and the leafy bracket on this note are also very similar. Same applies on New Hampshire 1709 note depicted. Coney also worked with vegetable scrollwork, but his designs were less open,

harsher, less subtle and free; denser. Again, check out the Yale candlesticks. All in all, the use of light, foliated scrollwork appears to be your best angle for this printer.

Dummer is listed as a goldsmith in Flynt & Fales, MFA

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JOHN CONEY

Boston, Mass., 1655/6-1722.

Yale Collection entries 22-39.

According to E.P.N., responsible from MA 1702-1708. I had assumed he'd also done the 1690-1691 issues, but Newman doesn't say so. But Stauffer (American Engravers, pt. 1, pp. 54-55) notes similarities between 1690s and later notes, suggesting that Coney may have done both.

As noted above, Coney's floral foliation seems less free, more tightly controlled than Dummer's; at least on the notes of '02 and '08. But the differences between the two men's work, at least on the silver, are subtle indeed. The general forms are the same, as are handles on pots, etc. But Coney tends to use vertical lines in the areas between his coats of arms and their foliated flourishes (see. MFA 41, tankard, 1690-1700), whereas Dummer fills up the entire space outside the arms with foliated flourishes. And this difference may be present on the arms on MA 1702, 40/ note, as illustrated in Newman.

Coney in MFA is entries 32-63. For close similarities between this smith and preceding, compare entries MFA 10 (Dummer) and 34 (Coney). Damn near identical, but I swear that Dummer's rendition is a trifle lighter, more open. Through marriage (his wife's sister married Dummer), we may have an explanation of the great similarity between the work of Coney and that of Dummer. Coney's shading in his engraved leaves is more likely to be straight or slightly radiating than naturalistic, as Dummer. See Yale 9 versus the leaves on MFA 36. His lines seem fussier than Dummer's, shallower. This fussiness may be seen in the leaves surrounding the shield on EPN's illustration of 40/, 1708. Also see Yale 31, detail, which looks very much like Coney's treatment of coats of arms on '02 and '08.

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NATHANIEL HURD

Boston, Mass., 1729/30-1777.

Responsible for MA 1776 (18 October, and only the twelve highest denominations; Hurd apparently started them, and Revere finished them). Hurd more widely known as an engraver than as a goldsmith, apparently.

In Yale, represented by one piece (#225, creampot, c. 1760-70). This gives very little to go on, but the light touch of the engraving testifies to Hurd's skills in that line (even as the shape of this piece suggests that he wasn't that artistic a smith), and the engraving on the pot does resemble the way Hurd/Revere handled the Mass. 1776 note. It is pretty easy to tell the work of Hurd from that of Revere: Hurd's more restrained, and a good deal better as an engraver.

MFA #314-315, only 314 concerning us here (teapot, 1755-60). Again, not much to go on, but a very skilled, delicate touch to the engraving, as on the notes.

Apparently a specialist in engraving armorial bearings on silver and as bookplates. According to Stauffer, with two exceptions, the only engraving Hurd did was on bookplates.

In Flynt & Fales, fig. 6, p. 36, a table of weights and coins, engraved, to be set in a coin weight box, done by Hurd, is illustrated. Again, closely resembles his work for currency. In same book, another piece by Hurd (fig. 72, can, c. 1765), with that very distinctive engraving technique. See also illustrations #94 (spoons).

[[nb- possibly throw in an angle on Joseph Callender, who also did the Mass. cents. Also, so help me, Jacob Perkins]]

THOMAS SPARROW

Maryland.

Worked on MD notes, 1767-1775.

Apparently one piece of silver known by this man, in Maryland Historical Society.

Stauffer (American Engravers upon Copper and Steel, pt. 1, p. 257) says that Sparrow was mostly an engraver of woodcuts, and therefore made bookplates, head- and tailpieces, etc. Worked in Annapolis between 1765 and 1780.

Maryland Historical Society has the only known peice by Sparrow, a cup. Photo coming.

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HENRY DAWKINS

New York, Philadelphia fl. 1750s-1770s.

According to Newman, Dawkins effectively did the state issues of 1780. According to Stauffer (pt. 1, p. 60-62), Dawkins was also involved in counterfeiting Continental, CT and MA paper, for which he was jugged in 1776. He earlier described himself as an engraver and silversmith, in New York by 1754, in Philadelphia by 1758.

None of my references thus far give Dawkins as a silversmith. He advertised that he did seals and mourning rings, among other things.

[It may be noted that Jacob Perkins really was a silversmith before he got into everything else. A really boffo ending would be-

.....and so we see that the role of the silversmith, the recycling of artistic capital from one medium into another, did not come to an abrupt end with the gaining of Independence. Instead, it continued in a special way with a pivotal person in the development of our early national currency system, a man with feet in the past and in the future. This was Jacob Perkins, who contributed to the recycling of artistic capital, and whose improvements in security printing would make possible the extension of safe money, safe capital, so necessary for the future course of the young Republic.]

MFA has a piece illustrated, c. 1790, by Perkins (II, # 456).

CALLENDER, JOSEPH

Born in Boston, Mass., May 6, 1751; died there Nov. 10,

1821 ... Joseph Callender was employed for some time as a die-sinker for the Massachusetts Mint. In association with Paul Revere he engraved a number of line-plates for the "Royal American Magazine," published in Boston in 1774. His chief occupation, however, seemed to be the engraving of book-plates, bill-heads, and work of a similar character.
[from Stauffer, pt. 1, 40.]

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AMOS DOOLITTLE

Connecticut, 1754-1832.

According to EPN, Doolittle did work for CT 1799 and RI 1800. If so, he's probably too late to include in this survey. But anyway-

According to EPN, responsible for MA issues, 1775-1779, MA issues. He did the Hartford & New Haven Turnpike scrip [Newman, p. 93], and the 1800 issue for the Washington Bank, which has apparently the earliest engraved portrait of G:W on American currency. Was working in New Haven at this point.

Silversmithing listed as one of his trades in 1780. He worked with Abel Buell at one point. New Haven Colony Historical Society has several of his peices, including a dessert spoon and teaspoon, trowel, etc. And Abel Buell was a silversmith, when he wasn't in the slammer for counterfeiting. He had a shop in Stockbridge, MA, another, ealier, in Killingworth, CT.

Now, as to Doolittle's silver work: that one seen a very close copy. What there is of it appears to be spoons and the like, with minimal engraving. Check further, as none of those pieces listed (two in Yale, #391-392) were illustrated. Overall, their silver closely resembles, in terms of the designs engraved on it, Severa's work in paper money. But there doesn't seem to be any outstanding signature, something very obvious seen in both media.

MSB- largely found in vol. 2, pp. 384-472. Entry 346 (teapot, 1780-1783) has ornamentation surrounding the cartouche which is very similar in spirit to the borders found on the faces of the 'sword in hand' notes. See top of the same pot. See also entry 309, copper bookplate, 1764. Treatment of border surrounding cartouche on this one essentially identical with the 1775 notes. And #336 (Sons of Liberty Bowl, 1788), with its depiction of Magna Charta, etc. Revere also liked to drape things in a kind of flowing scroll, with the low point in the center of the design. This shows up on his 1776 and 1778 fractionals, as well on MSB 384 (sugar urn, 1790), MSB 308 (coffee pot, 1791).

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PAUL REVERE

Boston, 1735-1818

According to EPN, responsible for MA issues, 1775-1779, HN issues June 20, 1775. Revere not much of an engraver, but as Silver in American Life [ed. B.M. and G.W.R. Ward] observed [p. 73]

'Revere's finest original designs are his ornamental compositions which incorporate the flourishes, shells, and swags of the rococo and which are clearly related to his work on silver. This tankard [illus., Boston 1762], made for Thomas Greene of Boston ... is embellished with a coat of arms similar to the one Revere used for the bookplate for David Greene ... and indicates the close relationship between Revere's work on silver and on copper.'

... and it is perfectly true that one sees a very close correlation between Revere in the two media.

Yale Collection, vol. 1, entries 237-264. Overall, their silver closely resembles, in terms of the designs engraved on it, Revere's work in paper money. But there doesn't seem to be any outstanding signature, something very obvious seen in both media.

MHS- largely found in vol. 2, pp. 384-472. Entry 346 [teapot, 1760-1765] has ornamentation surrounding the cartouche which is very similar in spirit to the borders found on the faces of the 'sword in hand' notes. See top of the same pot. See also entry 350, copper bookplate, 1764. Treatment of border surrounding cartouche on this one essentially identical with the 1775 notes. And #356 (Sons of Liberty Bowl, 1768), with its depiction of Magna Charta, etc. Revere also liked to drape things in a kind of flowing scroll, with the low point in the center of the design. This shows up on his 1776 and 1778 fractionals, as well on MHS 384 (sugar urn, 1790), MHS 388 (coffee pot, 1791). I

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wouldn't take that too far, however.

The borders on MHS #414-415 (teapot and stand, sugar bowl; both 1799) resemble the engraved floral borders Revere added to his 1775 indented notes for MA, although not on those of NH of the same year.

Compare the borders on a two-and-six 1779 issue with that found around the top of MHS #368 (teapot, 1782). Very similar, one in three dimensions, the other in two. Or on bottom of #369 (pair of goblets, also 1782). Or #374, slop bowl, c.1785. Or #388 (coffee pot, 1791), around bottom.

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GABRIEL LEWYN

Baltimore, active c. 1768-1780.

According to EPN, Lewyn probably did the engravings for the April 2, 1776 NC issues. I think we can definitely attribute these notes to him.

In Yale Collection, # 959, there is a teapot with Lewyn's mark, GL in a rectangle. Note that the same mark, GL in a rectangle, appears of the \$7-1/2 dollar note of that year.

The sole illustrated silver I've seen thus far (Yale #959) is an ornate teapot, c. 1760-1770. The piece is chased with elaborate floral designs and, frankly, looks well beyond the skills of Lewyn as seen on the paper money.

On the other hand, many of the same design elements are present on notes and on the teapot. On the \$1/16, there is a cornucopia; the use of a fancily curved bottom, plus the flowers at the cornucopia's mouth, closely resemble the work on the teapot. The \$1/2 uses a central device at top which looks much like the rose on the top of the pot lid, while the curves of the ornament at top margin of the note are duplicated on the pot. These curves, which turn in on themselves, are also seen on two \$2 1/2 notes, as on the pot. The note with the joined arrows - VIS UNITATIS has a trailing series of curves with flowers attached as its bottom margin, and this is duplicated on the teapot. On the other \$2 1/2, the flowers are found in the upper left border: cf. with area of teapot at beginning of spout. The same running flower design is also found on an \$8 note, both in negative and positive renditions (the note with the leopard vignette at lower left). There's obviously not enough to make a case from a single piece of silver, but it is interesting how many of the elements

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on the notes make their way onto this teapot.